

02 SOUND CREATIONS

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Rules of the game:

The artists and instructors of each of the 5 partners will work on various Sound Creations, based on the database stemming from the Sound Recording productions provided by the same 5 partners.

This project will start following the delivery of the first sound recordings validated by the artistic board. This means that the first season won't be as quantitatively productive as the other two will, since the work will start later.

Every participant will have to work from the recordings from another country – or even from several countries simultaneously (however we could accept that a composer works from his own recordings). That's how this production gets to be a place of exchanges, cooperation and meetings both for the structures and for all the audience.

Also, we have to ask ourselves about how a different person will perceive a sound recorded by someone, and how this appropriation will end with a new interpretation of the original recording.

Definition:

The artist or instructor is free to choose any format. However, there must be a clear link between the creation and the recording(s) it's based on.

The format can be:

- a very simple soundscape (cf. works from Frémeaux and Associated record company, for instance)
- an electro acoustic composition
- a radio play
- sound poetry
- a production meant for a sound installation
- a sound production made to support pictures
- productions dedicated to a young audience or specific audiences
- a creation dedicated to the education of listening / the education of the perceptual analysis

The Education of listening:

The « Sound creations » productions will have to provide a working basis for the study of the musical composition and of every sound creation more generally.

They have to provide an educational basis for: education of listening, consciousness of soundscapes, the promotion of different cultural identities.

This tools for education could possibly lead to studies or paper works.

The major difference between the Sound recordings (O1) and the Sound creations (O2) is about the listening situation. The first ones have to be listened and studied from a technical perspective (sound techniques; scientific points of view on naturalistic and anthropophonic matters).

The second ones have to be listened and studied from an artistic, poetic and cultural perspective. Keeping things in perspective, between natural and cultural, is a major issue of our educational project.

In practice:

Throughout the project, all these productions will be published online after the validation of the partner in charge of the specific production, and then of the artistic board (artistic directors of the 5 partners).

Every sound creation has to be delivered with a fact sheet. This last will provide instructions for listening (listening requirements, analysis methods, musical and artistic fields definition, link between the creation and ones possible representations of it, tools and studio techniques used; photographs or videos eventually). The method will be the same as for the Sound Recordings.

Public presentations:

All of these creations will be presented to an audience (during concerts, sound installations, conferences; and on the occasion of national and international events such as the Science festival, the French music festival, a week dedicated to the Sound or Heritage etc.) throughout every partner's cultural agenda,

The educational or didactical productions will be tested as a part of the learning activities of every partner. For instance, the Sound creations could provide a working basis for electro acoustic composition master classes. They could also be used in schools.

To finish with the broadcast of the productions: 4 events are planned in the each of the countries concerned; the radio networks will be involved; the creations' podcasts will be published on the project's website.

Delivery: every Sound realisation will be delivered online (via tools like WeTransfer), with a factsheet and a listening guidebook. It has to be sent to TEMPO REALE (Italy), who centralizes the realizations and verifies: the readability of the sound and visual documents, the translations in English and eventually asks for further information.

Factsheet: when delivered each recording has to come with a fact sheet, completed online. As well, we recommend providing, alongside with each Sound realisation: one or several photographs of the studio/place of composition; graphics, scores, screenshots, **spectral or dynamic analysis**.

Listening guidebook: The creation has to come with another fact sheet highlighting the production's point. We have to keep in mind that in the end the Sound Realisations will constitute a corpus about soundscape and sound heritage. This corpus is meant to be used by teachers, instructors or activity leaders, who will need the recordings just as much as indications to listen to it, appropriate it and analyse it. The whole guide shall not exceed 1 page. Here are some themes that can be tackled:

- **Sound interest** (acoustic image's analysis in terms of spectrum, definition, depth of field, spatialization, dynamic etc.)
- **Naturalist interest** (what species are recorded – their names have to be written in the author's original language and in Latin -, biotope description etc.)
- **Ethnological interest** (linguistic aspects, local cultures, life's sounds, public events, the recording's surroundings)
- **Musical interest** (musical writing techniques: **editing, mixing, sound treatments and deformations**, figurative or abstractive, what the ear can perceive strictly in musical terms)
- **Composition techniques' elements** (what software are used, what kind of treatments, justify the technical choices, how they provide prospects for further uses etc.)

Each of these ideas must be quite clearly developed. The guide has to be written in the original language of the author and must be translated in English to be published online.

Once all these elements are validated by TEMPO REALE, they're sent gradually to the GMVL to be published on the project's intranet. Only after the validation of the artistic counsel (formed by the artistic directors of the 5 structures), the documents are put on the official project's website.

Factsheet model to complete online

- **Sheet number** (section to be filled by TEMPO REALE)
- **Title of the Sound Creation** (frame to fill)
- **Name of original sound recording** (frame to fill)
- **Name of the author** (eventually his mail address) (frame to fill)
- **Date and hour of creation** (frame to fill)
- **Duration of Sound Creation** (frame to fill)
- **Name of the structure partner and country** (frame to fill)
- **Original format** (96khz, 48khz, 44.1 Khz, 16Bits, 24Bits)
- **Listening modes** (mono, stéréo, multipiste...) (checkboxes)
- **Audience** (young audience, general audience, specific audience, private or collective listening, ect.) (frame to fill)
- **Destination** :(concert, radio, support to visual images, theatre representation, sound installation, headphone listening, ect.) (frame to fill)